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UNITED STATES GOVERNMENT

ORIGINAL

Memorandum

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DATE: May 5, 2004

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TO: Marlene H. Dortch, Secretary

Federal Communications Commission
Office of the Secretary

FROM: Susan Mort, Attorney Advisor, Media Bureau

SUBJECT: Ex Parte Notice in CS Docket No. 97-80 & PP Docket No. 00-67

On May 5, 2004, William Johnson, Steven Broeckaert and I attended a demonstration at the U.S. Copyright Office of the Mediaguide broadcast monitoring system used by the American Society of Composers, Authors & Publishers. The attached handout describes the Mediaguide system.

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How it works

Step 1 happens prior to broadcast.

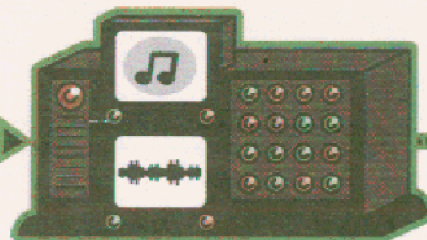
1) Content Registration

Record labels, rights organizations, advertisers and others with the need to know where, when and how often their content is used, send Mediaguide a copy of the song, ad or programming they want monitored.



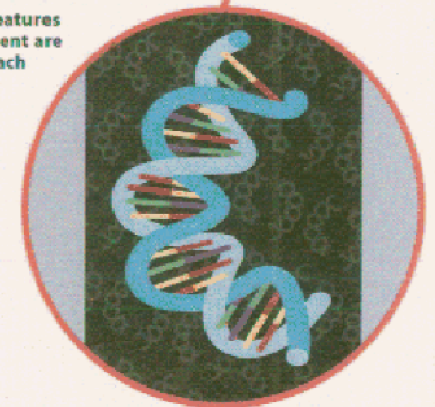
2) Sampling

Each piece of content is digitized and parceled into hundreds of short audio segments.



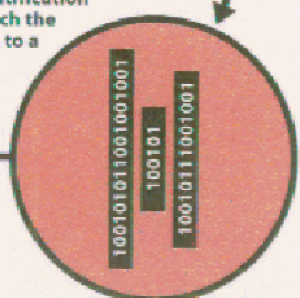
3) Feature Extraction

A set of unique features of the audio content are extracted from each segment.



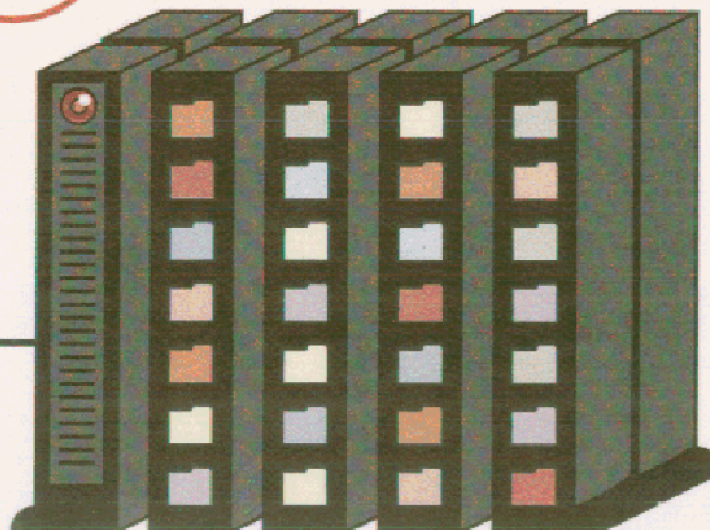
4) Fingerprinting

Using a special algorithm, the identifying features are mapped to a set codes, that is small, yet that preserves the important characteristics needed to make a unique identification of the content segment-in much the same way that a fingerprint is to a human.



5) Storage

A full set of fingerprints for each piece of content is created and stored in a central database with fingerprints of millions of registered works.



6) Uploading Fingerprints

Fingerprints are uploaded to monitors around the world for comparison against thousands of broadcasts.

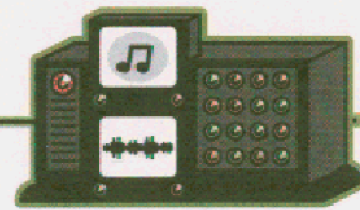
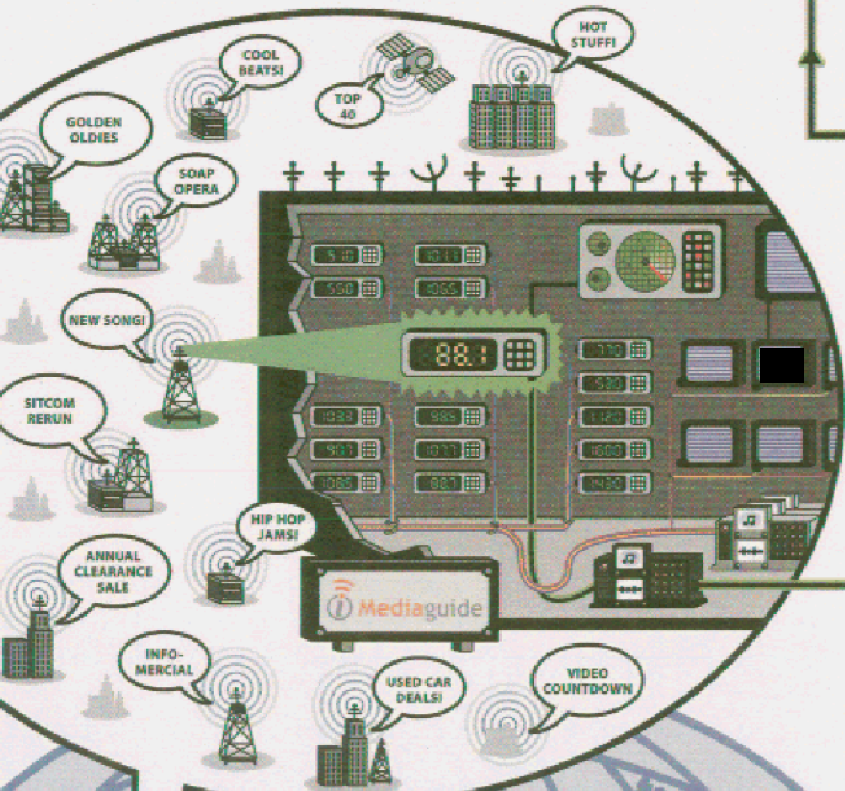


How it works

Step 2 happens in cities across the country.

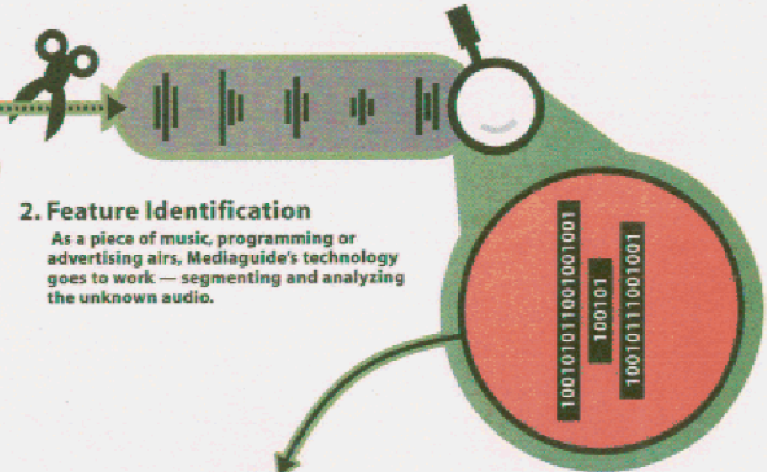
1. Monitoring

Using a vast network of remote workstations, Mediaguide monitors signals from thousands of local radio and television stations—24x7.



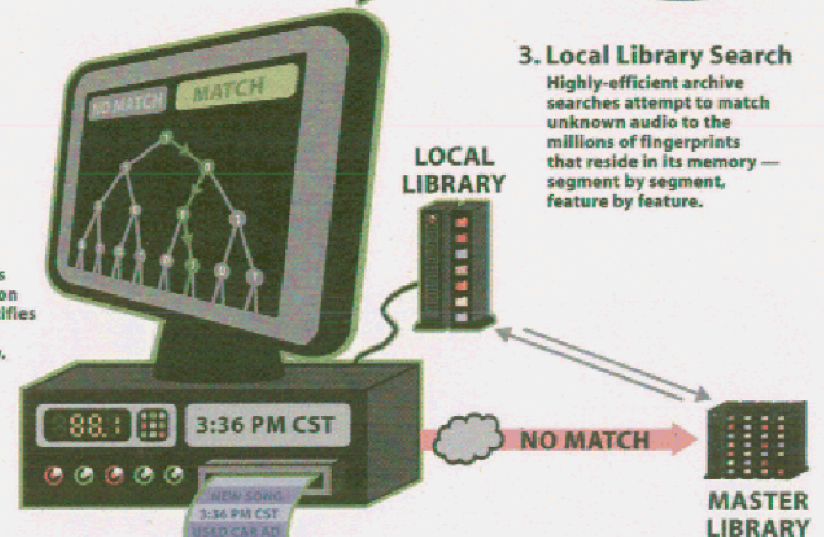
2. Feature Identification

As a piece of music, programming or advertising airs, Mediaguide's technology goes to work — segmenting and analyzing the unknown audio.



3. Local Library Search

Highly-efficient archive searches attempt to match unknown audio to the millions of fingerprints that reside in its memory — segment by segment, feature by feature.



4. Matching

Combined feature analyses provide a final identification profile that uniquely identifies audio segments—quickly, accurately and definitively.



CHRONOLOGICAL
PLAYLISTS



5. Logging & Reporting

The system logs the exact time, date, and station for that play. Detections from all monitors are sent to the central processing system where they are aggregated, processed and available for viewing in real time.